

# Musical Evenings for Adolescents: Music as supporting element on strengthening adolescents' self-knowledge and recognition of emotions in a small group home

Luotio, Johanna (Lamk)  
Ritjärvi, Eveliina

Laurea University of Applied Sciences  
Otaniemi

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Luotio, Johanna (Lamk)  
Ritjärvi, Eveliina  
Degree Program in Social Services  
Bachelor's Thesis  
April, 2015

Name(s)  
Luotio Johanna, Ritjärvi Eveliina

**Musical evenings for adolescents**

Year	2015	Pages	40
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The title of our thesis is musical evenings for adolescents. This project thesis is made together with a working life partner, a small group home Helmi. The purpose of the thesis is to improve adolescents' emotional growth and self-knowledge with the help of music and at the same time using other forms of art such as visual arts and drama. The thesis also represents tools to adolescents to the future to explore their emotions and to build their identity.

We executed a project which contained five music evenings. Two young 14-16 year-old girls participated on the evenings. The thesis is based on music and the usage of it as a supporting element on expressing emotions. In the thesis it has been explored the theory of self-knowledge and identity development of adolescents and how music has a major role in adolescents' life. (Saarikallio 2007, 18) The project part of the thesis is also based on emotional growth.

In the thesis the students have implemented five music evenings which were approximately 60 minutes in length. The evenings included different forms of art which helped the girls to express themselves. In data collection semi-structured interviews were used which included open-ended questions and field notes were used in observation of the girls. In the evenings themselves we used smiley-faces. The data collected proved the success on the project and it worked well with the adolescents. The girls were willing to participate and unanimously told in the interviews how having musical evenings in the small group home had helped them to bond with another participant and how positive they felt the attention gotten from the group. This supported the idea of using art-based methods more in social work. The project succeeded in supporting the girls' self-knowledge and management of emotions.

Keywords: music, art-based methods, small group home, emotional growth

Name(s)  
Luotio Johanna, Ritjärvi Eveliina

**Musiikki-illat nuorille**

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Olemme tehneet toiminnallisen opinnäytetyön yhteistyössä Pienryhmäkoti Helmen kanssa. Opinnäytetyön aiheena on musiikki tukevana elementtinä nuoren itsetuntemuksen vahvistamisessa ja tunteiden tunnistamisessa. Opinnäytetyön päätavoitteena on tukea nuoren itsetuntemusta ja tunteiden tunnistamista musiikin avulla samalla käyttäen hyväksi muita taiteen muotoja, kuten kuvataidetta ja draamaa. Halusimme myös antaa nuorille työkaluja tulevaisuuteen, joiden avulla tutkia omia tunteitaan ja rakentaa identiteettiä.

Toteutimme projektin, joka sisälsi viisi toiminnallista musiikki-iltaa. Musiikki-iltoihimme osallistui kaksi nuorta 14-16 vuotiasta tyttöä. Opinnäytetyömme pohjautuu musiikkiin ja sen käyttöön tukevana elementtinä tunteiden ilmaisussa. Olemme käyneet läpi nuoren itsetuntemuksen ja identiteetin rakentumista ja sitä, kuinka tärkeää musiikki on nuorelle. (Saarikallio 2007, 18) Opinnäytetyömme toiminnallinen osuus pohjautuu myös tunnekasvatukseen.

Toteutimme viisi musiikki-iltaa, jotka olivat kestoltaan keskimäärin 60 minuuttia. Illat sisälsivät taiteen eri muotoja, joiden avulla tytöt pääsivät ilmaisemaan itseään. Tiedonkeruussa käytimme puolistrukturoitua haastattelua, joka sisälsi avoimia kysymyksiä. Sen lisäksi arvioimme toiminnallista projektiamme kenttämuistiinpanojen ja hymynaamojen avulla. Kerätty informaatio osoitti projektin onnistuneen ja toimineen hyvin nuorten parissa. Nuoret olivat innokkaita osallistumaan ja yhtenäisesti ilmaisivat haastatteluissa iltojen lähentäneen tyttöjä. Myös ryhmässä saatu huomio oli positiivista. Tämä tuki ajatusta taidelähtöisten menetelmien käyttämisestä enemmän sosiaalityössä. Onnistuimme nuorten tyttöjen itsetuntemuksen tukemisessa ja tunteiden käsittelyssä kenttämuistiinpanojen ja haastattelujen mukaan hyvin

Keywords: musiikki, taidelähtöiset menetelmät, lastensuojelu, pienryhmäkoti, tunnekasvatus

## Table of contents

1	Introduction .....	7
2	Background .....	9
3	Music .....	10
3.1	Adolescence and music.....	11
3.2	Music as supporting element .....	12
4	Self-knowledge .....	14
4.1	Meaning of self-knowledge .....	14
4.2	Psychosocial development of adolescencents.....	15
4.3	The development of self-image and self-esteem.....	15
5	Emotions .....	16
5.1	Emotion theories .....	16
5.2	Socio-emotional growth.....	17
6	Implementation .....	18
6.1	Collecting data .....	19
6.2	Field Notes .....	19
6.3	A Semi-Structured Interview .....	20
6.4	Schedule plan .....	21
6.5	Evaluation plan .....	21
7	Project part of the thesis.....	22
7.1	First music evening: Getting to know each other .....	23
7.2	Second Musical Evening: Lyrics .....	24
7.3	Third music evening: Sharing with communication .....	26
7.4	Fourth Music Evening: Music and Drama .....	27
7.5	Fifth Music Evening: Dancing.....	28
7.6	Sixth music evening: Self-realization with the colors and movement .....	28
8	Findings and Evaluation .....	29
8.1	Field note evaluation .....	30
8.2	Interview evaluation.....	32
9	Discussion.....	34
9.1	Relevance of the thesis .....	35
9.2	Ethics and realibility.....	36
9.3	Further development ideas.....	36
	References .....	38
	Appendixes .....	40



## 1 Introduction

In social services, the work delivered is always in a road of development. No matter what client group is in the center, arts and crafts have always been part of the methods used in social services. In today's society, arts have gained more ground in this field, especially among children and elderly people. In child protection small group homes are trying to establish a home-like environment and arts and other creative methods in social services are well fitted into this purpose. Music is a convenient tool when it comes to communicating with adolescents who are clients of child welfare, as music is an element in youth which supports the development of self-knowledge and emotional realization.

The thesis is about music and its usage as a supporting element in social services, more detailed in child protection to empower the self-knowledge and emotional growth of the adolescents. Music and its' educational benefits have been studied among children, but the effect of music with adolescents has not have the attention it requires, as music has been acknowledged to be one of the elements to have effect on adolescents' life and in development till adulthood. Music can have a healing, relaxing and empowering effect and in today's society music is a great tool to empower and support our clients in emotional level. Some researches indicate that when listening to certain type of music, we can improve the sensitivity of our minds and expose our minds to new ideas, and this way reduces stress. (Vartiovaara, 2006.) The thesis is collaboration between two universities of applied sciences Laurea and Lamk and the thesis is done in English, using the Lamk and Laurea Thesis Guidelines. For our working life partner we have chosen the small group home from Asikkala, called "Pienryhmäkoti Helmi". One of us is executing a placement in small group home during 2014 autumn semester and this opened a great opportunity to start the thesis as well.

The project part of the thesis was executed by having group activities once a week for six weeks collaborating music, dance and art. The purpose in the project is to improve the emotional growth and self-knowledge of adolescents with music and other forms of art in Pienryhmäkoti Helmi. Target group is constructed by young girls. Successful improvement of self-knowledge can lead on more free communication and self-expression. Emotional growth and empowerment will also support this improvement. (Berk 2010, 361-362.) The first objective in the thesis is to make girls feel good about them, create relaxed and free atmosphere and make them aware of their own feelings, strengths and weaknesses. The second objective is to recognize different emotions, how the emotions are seen in a body and how the emotions feel like. By improve the skills and qualities mentioned above with the adolescents in Pienryhmäkoti Helmi the adolescents could get more courage to communicate and express them.

The musical sessions were planned such a way that after getting to know each other and creating some trust there would be a change to increase the communication inside of the group and finally in the last sessions the possible outcome could be that, the adolescents to have some courage to express themselves freely with the different forms of art. Musical group activities were constructed by beginning, practice and ending. In the beginnings and endings the aim was to measure the feelings of adolescents with the simple board-card smiley faces so that we could be able to see if there happens any change in the mood during the practices. All the group activity sessions were be started with the question “what’s up?” so that we could ask adolescents feelings and emotions in relaxed and casual way. We also found important to spend some time in the end of all music sessions to talk about feelings and thoughts that comes up during the practices. In the first and second musical group activity sessions our themes were to concentrate on creating trust and getting to know each other. To third and fourth musical group activity sessions the aim was to add more communication inside of the group. Last two musical activity sessions were more about movement and courage of self-realization and free expression. The core context in all of these sessions was about the emotional growth and self-knowledge.

During the project we have come across plenty of thesis works and studies about music used in early childhood education, and it is quite popular to have musical sessions in kindergartens and elementary schools to improve children’s’ development. Unfortunately not all children get to live a balanced and healthy childhood and they are transferred into child protection. The arts in general, in some form are seen as distinct categories of understanding, special forms of thought; they give us a grasp of the growth and tenor of our civilization; they are way of having ideas, of bringing about new insight and illuminations. (Swanwick 1988, 8.) Responses to music are easy to be detected in the human body. Music causes natural reactions in people, it is more natural to move with music and participate in games or tasks when music is playing on the background. Music is also a tool to communicate with these adolescent who one way or another have had a rough and unpleasant childhood or background. (O'Donnell 1999.)

Pienryhmäkoti Helmi has presented already different kind of methods to work with clients such as adventure education and theater-based activities. The thesis would bring new ideas to this community in the form of music. Even though the main theme of the thesis and project work is to work with adolescent girls through music it is crucial to combine other forms of arts as well. Music can work as a method to facilitate discussing about hard matters, so that there would be something else involved in the session, not only sitting and talking. The social work is always on the move, and so the workers in small group home are developing new skills and techniques. Using more arts and music in the actual work, could provide more stimuli to the workers to stay active and interested on their work.



## 2 Background

The thesis is about using music as supporting tool in child protection surroundings, to empower the self-knowledge and the emotional growth of the adolescents. The expression of emotions is generally recognised as a key component of music therapy and viewed within a psychoanalytic framework as cathartic (Walker & Boyce-Tillman 2002, ). For this reason it is natural for us to choose the theme of emotions into our project as the adolescent life in general is categorized to be very emotional time of our life. In this section we are going to introduce our target group and employer and the objectives more closely.

Our purpose of the project part of the thesis was to help adolescents' to develop and strengthen their self-knowledge and emotional growth. The objectives are to recognize different emotions, in which part of the body emotions feel and how they feel like. The creative methods are used to discuss about self-knowledge and emotions. The project part of the thesis, so called musical evenings, included tasks with music, art, drama and dance. Creative tasks were executed always with the help of music and after finishing the tasks we started to discuss and analyze together the tasks and talk about them. Purpose of the tasks was to lead us softly to the themes of self-knowledge and emotions so creative methods are used as supporting elements.

The working life partner of the thesis is Pienryhmäkoti Helmi in Vääksy. Pienryhmäkoti Helmi is home-like group home of child protection where lives seven school aged children. Children of Pienryhmäkoti Helmi have been urgently placed into foster care or taken into custody for different reasons. Child protection process starts with the child welfare notification, which can be made by the family on their own or together with daycare, school or welfare services. The notification needs to be made, when a child under 18 years old is clearly showing the signs of neglecting such as the child being outside very late, constantly very hungry, crying all the time, not well taken care of or is symptomatic in any other way. The notification needs to be made also in situations where the family or the environment is harmful for the child's physical or mental development and if the child is in immediate danger. (Mäkipelkola 2011, 17.)

Pienryhmäkoti Helmi also has special skills to treat, raise and rehabilitate psychologically symptomatic children. Pienryhmäkoti Helmi has started to use adventure education in the fall 2010. Idea is to offer new and exciting experiences to children and to increase self-esteem and self-confidence. Adventure education consists of practicing, experiencing, reflecting and in the end removing practiced skills to everyday life. (Pienryhmäkoti Helmi Oy 2014.) There

has been also implemented theatre based methods to help storytelling. In the spring 2013 was performed *Pilli ja Pulla leipomassa* production which was created by children from Pienryhmäkoti Helmi. Idea of the art based methods is to offer children new variable experiences and indivisible attention. Theatre can help children to face issues with help of fiction and this way a child can reflect personal feelings, hopes and fears by playing. (Pienryhmäkoti Helmi Oy 2014.)

Child protection is based on a law prepared by ministry of social affairs and health (Sosiaali- ja terveystieteiden ministeriö 2015). Purpose of the child protection law is to secure child's rights to safe growing environment, to balanced and variable development and special protection (Lastensuojelulaki 417/2007, 1 §). Convention on the Rights of the Child (LOS) highlights human rights and also family's and society's mutual communication and relationships to execute and support the rights of a child. The main aims of the rights include overall care and protection of a child and participation of child's life. (Bardy 2013, 62-63.)

Schools and kindergartens are entitled to inform the police or child welfare services, if they suspect a child being neglected or in danger. This might disagree with the confidentiality agreement, but child protection is not the only social service field where workers need to balance between confidentiality and human lives. In child welfare services the main attention is on the child and her well being and all the decisions should be made considering what is best for the child in different situations. (LÄHDE)

Pienryhmäkoti Helmi is chosen to be our employer, because we want to execute our functional part of thesis with children who are customs of the child protection. Child protection environment seemed to be a good place for more exploration of the feelings and Pienryhmäkoti Helmi has already experiences of using art-based methods. Pienryhmäkoti Helmi's central policies are individuality, safety, family-centered, functionality, home-like and professionalism. The target group consists of two 14-year old girls. Target group was chosen such a way, that we took in consideration opinions of the employees and the girls in Pienryhmäkoti Helmi. In the beginning there was supposed to be three teenage girls joining our protect part of the thesis, but in the end only two of them were willing to join.

### 3 Music

Music as communicative medium has a strong mood regulating and emotional expression component and so we also can develop an internal relationship with it (McPherson 2006, 478). The supporting element in our thesis is music and the 6 week project is based on music and its' effect on human mind and body especially in adolescence development of self-knowledge and emotional growth. As previous studies has shown among early childhood education, music has

had positive impact on the well-being and development of children, we have wanted to take this idea further and bring music as an supporting and empowering element with adolescents in child protection surroundings. Adolescence is an important period of studying the mood-regulatory use of music due to the associated heightened love for music and the demand of coping. This period in our lives also lays the foundation for the emotional skills in our lives. (Saarikallio, 2007, 18.)

### 3.1 Adolescence and music

Musical taste may vary throughout a person's lifespan. It has been found that preferences for several types of musical and other stimuli tends to peak for those "encountered during a critical period of development associated with the late adolescence or early adulthood". (McPherson 2006, 141.) The popular music is quite fascinated by the young audience, because the songs reflect on their questions about independence, freedom, love, sexuality, substance misuse and values. Over the decades it has been noticed, the most famous artists/musicians in the past and present, there is a clear preference for artist who has been popular when listener has been in adolescence/ in early adulthood. As an example we can mention Elvis Presley and The Beatles, in today's music scene Justin Bieber and One Direction have hit the mark. (McPherson 2006, 147.)

By listening to music adolescents get the opportunity to think and reason their identity and independence, but also to work on human relationships and address different feelings and emotions. From the psychosocial point of view the main categories in music are development of identity, self-determination, emotions and relationships. (Louhivuori, Paananen & Väkevä 2009, 222-223) Because of this fact we have decided to use the artists/musicians which the adolescents are most familiar with, this way creating more natural and easy going atmosphere for the musical activities and this way the adolescents feel easier to participate in the activities and the music evenings itself.

Of course other forms of music genres are going to be introduced as well, in order to capture different types of emotions and reactions. When using music as a strengthening element it is important to respect the adolescents' own identity and taste and preferences in music but also give the opportunity to get to know new styles and genres. It is important to understand the musical action and psychological needs, this way we can empower adolescents positive development and mental balance through music and musical action. We should empower adolescents to have their own opinions and arguments and to respect other people's point of view. (Louhivuori, Paananen & Väkevä 2009, 227.)

During the adolescent time the young person starts to distant herself from parents and become more independent creating new friendships and partnerships. Music can work as an element of describing social cohesion or dissociation. Sharing the same interest on music brings adolescents together and this way music can create different types of atmospheres and experiences. (Louhivuori, Paananen & Väkevä 2009, 225.) Identity and its' development plays the major role in adolescent's life and music can strengthen the identity and its' development but also expressing it. Because adolescents are so insecure about themselves, music gives the opportunity to think and develop at their own time, in peace. Adolescents are also very careful and precise of what music style or gender they like to listen to, every type of music is not suitable for the development of the identity. (Louhivuori, Paananen & Väkevä 2009, 224.) As identity is being developed, many adolescents want to express themselves through music, and also dressing accordingly to the genre at hand.

Self-determination refers on person's ability and experiences to affect her own life choices, feelings and environment. Music can give to an adolescent a feeling of power when she plays her chosen music, at the chosen volume. Music can give more assurance to face new situations and this way develop the ability to take control of situations. (Louhivuori, Paananen & Väkevä 2009, 225.)

Getting in touch with an adolescent is easy through music and music gives the opportunity to support adolescents' growth and development. When executing a musical activity adolescents should take all the group members into account, work together and succeed together. When planning the musical activities the age needed to be taken into account so that the tasks were not too easy or too hard for the clients. Adolescents and their preferences in music should also be taken into account when planning the activities, this way making sure to keep up the interest of the group and clients. (Louhivuori, Paananen & Väkevä 2009, 227-228.)

### 3.2 Music as supporting element

Swanwick (1988, 13) states, that over the past forty years or so, an alternative perspective on music education has gained ground, a theory which emphasizes the qualities of "expression", "feelings" and "involvement"; shifting our attention from the student as "inheritor", to the student as "enjoyer", "explorer", "discoverer". Also in Finnish literature Ahonen (1997, 18-20) thinks creativity can work as a resource. With the help of creativity, person can think problems of everyday life, own existence and express herself and go through negative or traumatic events in life. Art, such as music, can be used with adolescents to identify different feelings and how to express them.

When using music with clients, it is only often discussed about the mental side of effectiveness of music, such as mood management, creativity, empowerment, but here is listed by Philip Vernon (Swanwick, 1998,23), seven categories of musical response that we also needed to take into account when implementing and evaluating our project;

1. Physical (The actual sensation of sound)
2. Free trains of thoughts (day-dreaming to music)
3. Emotional reaction (especially dramatic or visual associations)
4. Muscular reaction (including the delicate and complex adjustments attend every perception)
5. Synaesthesia (particularly the link of musical key and visual color)
6. Auditory images and intellectual process (analytical and technical)
7. Social and temperamental factors

As people react or response to music differently, there is no need on labeling them (Swanwick 1998, 23). At its best, music can provide happiness and enjoyment (Kurkela 1997, 57). Music can also be used as a tool when dealing with difficult topics and negative or traumatic experiences in life. The chord, harmony and lyrics used in today's popular music give a clear image into the world of adolescent and they can describe the outbursts of feelings quite clearly. (Louhivuori, Paananen & Väkevä 2009, 222.) But sometimes facing music can be quite difficult and scary as music can work as a pathway to unconscious and rejected thoughts (Kurkela 1997, 57).

As in any form of art everyone has their own taste and preferences and these are matters that need to be taken into consideration, when preparing a session or activity to any client group. Some clients may feel some task or forms of art negative or unpleasant and these thoughts and emotions need to be respected by other group members, leaders included. By choosing the form of art in our final thesis, we get the adolescents interested and excited about finding themselves, in a creative way. With music adolescents can learn to listen to their mind and body, as inner thoughts and imagination can be played to bring the thoughts into the surface, paint on paper, dance, write or go through with ready-made lyrics. Art is a safe way of expressing fears and dreams, hopes and beliefs. When these thoughts are brought in surface and the person can grasp on to them, then there is a possibility to go through with them. (Ahonen 1997, 65.)

Music is a very common tool used in therapy and the case study from Walker and Boyce-Tillman (2002) supports the fact how music can be used as a supporting element and effec-

tively to reduce anxiety among children and adolescents. Anxiety disorders in children have been associated in adolescence with increased risk of substance misuse, conduct disorder and delinquency, and in adulthood with panic disorders and depression. (Walker, Boyce-Tillman 2002, ) In the case study, music lessons were held and performed to five children aged 11-16 years old, during a school year, which is about 30 weeks. In this case study, also parents and family therapist were involved.

Also in Finland, Päivi Kähkönen (2013) has conducted a study recently about child protection and using art based methods there. Kähkönen (2013, 67) states how art based methods have proven to be opening new creative pathways among the clients and workers in child protection. In child protection a good network of workers does exist and close relationships with different helping organizations are much appreciated, but using art in child protection, especially in non-institutionalized care requires one's own deliberation. As our project is concentrating on the adolescence clients in the small group home Helmi, it is inevitable, that also the workers are affected by our thesis and project. As it shows in the study that Kähkönen (2013, 67) has made, workers in institutions from social services and institutions to schools and small group homes, do enjoy using different working methods.

#### 4 Self-knowledge

One of the main themes in the project is self-knowledge and its usage as supporting element through music. Adolescents are in the stage of their lives where the identity and self-knowledge are developing and to empower and support this development is crucial.

##### 4.1 Meaning of self-knowledge

Self-knowledge means one's own knowledge of himself, acknowledgment of body, mind and feelings (Toivakka & Maasola 2011, 19). Self-knowledge is for example to know what are your good and bad sides and which kind of things you like to do, how you act in certain situations or how you feel about certain things. A clear self-image helps to guide and organize our life.

Adolescents are a great target group when it comes to improving one's self-knowledge, because during this stage adolescents tend to be insecure, exposed to different stimulus and they are in continuous search of their own identity. Adolescents' self-knowledge is yet unfinished and developing.

One can practice to increase self-knowledge. Part of self-knowledge is to know your body, to feel it, understand how it reacts in different situations and understand needs of the body (Toivakka & Maasola 2011, 20). In the project part of the thesis we will explore in which side of the body we feel different feelings and if the feelings feel for example unpleasant, tight, scary or comfortable. An image of your own body can work as a base for the self-image and this way it might be easier to get in touch with inner thoughts and feelings (Ahonen 1997, 74).

One can also learn to recognize own behavior, thoughts and values (Toivakka & Maasola 2011, 20). Self-knowledge can be explored with different kinds of experiences, feedback, discussion and emotions. In our project part of thesis the idea is to offer for adolescents the experience to explore their own feelings and improve their self-knowledge with the help of the music and other forms of the art.

#### 4.2 Psychosocial development of adolescents

Teenage years are an important part of psychosocial development. The adolescents' self-image is in the changing process of becoming an adult. In youth, it is typical to evaluate ones' values, body-image, sexuality, future schools and workplaces. (Louhivuori, Paananen & Väkevä 2009, 221-222.) The beginning of adolescence is called puberty, which is a pile of events changing ones' body and developing sexuality. At this phase of lifespan it is also normal to try ones' own limits while developing identity. Physical exercise, sexual activity, substance abuse and other matters can be under the exploration especially if adolescents have difficulties in their path to maturity. (Berk, L 2010, 361-362.)

After childhood when people reach the youth, they start to think more about who they are. Adolescents began to build their identity and try to understand themselves. Adolescents start to have more positive and negative feelings about an increasing variety of aspects of the self. Adolescents are more aware of their qualities and characteristics than children and that also helps them to start building an identity. (Berk 2010, 402-403.)

#### 4.3 The development of self-image and self-esteem

In the section the development of self-image and self-esteem, there are explained how to help raise healthy self-image and self-esteem to a child. All the terms such as self-image, self-esteem, identity and self-knowledge are connected to each other only having little difference in their meanings. Self-image means "whole picture" which a person has about him- or herself. Self-image constructs on interaction with other people. (Parkkinen & Keskinen 2005, 11.) Aho (1996, 27) writes that self-image develops with experiences and perceptions which an individual experiences during the interaction in community. Self-image that way is how a person sees him- or herself. Self-image can be thought to be invisible process where an individual receives and selects information and structures own experiences.

Affairs which has an influence to a persons' self-image are temperament, ability to make observations about other people's behavior, own reactions which reflects on others' behavior and feedback that an individual receives from other people. (Aho 1996, 26-28.) Self-esteem and self-image are based on early experiences of an infant. Bodily experiences are the first experiences to build self-esteem. Bodily experiences mean how parents or other caretakers manage the baby physically. Children should be touched and kissed safely and much since they are babies. (Sinkkonen 2008, 172-176.) We can think that in many families where chil-

dren become later customs of child protection, they have not experienced as much safe toughing and love as is necessary to building healthy self-esteem. Lots of children in child protection have experiences of neglect, sexual abuse and unsafe home.

Home background and upbringing methods have the most powerful influence on child's self-esteem and self-image. Best for the child's self-esteem are guidance, responsibility, love and boundaries. (Aho 1996, 38-39.) The main elements building healthy and strong self-esteem to a child are early childhood experiences such as safe physical touching and holding, way to look at a child and encouraging a child. Ways to look at other people are dozen, we can express admiration, warmth, irony, blame, anger and despise with just the look. Even little children can recognize conflict between nice talking and despiting eyes and that is why it is important to pay attention how we look at children. Couraging makes good to a child's self-esteem, but couraging child should always happen with the good reason. It is important to demonstrate to a child how he or she has developed compered to earlier achievements, because it helps to construct child's self-esteem. (Sinkkonen 2008, 174-181.)

## 5 Emotions

Along the whole six week project we will go through a whole variety of different emotions together with the chosen adolescents. As it has been stated earlier, self-knowledge and emotions are linked together and the next following chapter focuses briefly on the emotion theories and emotion growth, which are present in the project.

### 5.1 Emotion theories

The concept emotion simply means recognized and assigned experience. There are lots of words related to emotions such as joy, love, hate, shame, fear, bitterness, worry, satisfaction and more. Certain basic emotions belong naturally to all people. (Turunen 2004, 160.)

Different emotion theories can be separated with if they consist of feeling, desire, knowledge, behavioral model or combination of some of these. Emotion theories are:

#### 1. Feeling theories

Feeling theories assume that emotions are physical feelings which are felt in the body or emotions directed to a certain target. Emotion is an acknowledge of a change in the body.

#### 2. Behavioral theories

Behavioral theories see that emotions are behavioral models or propensities. Emotions are propensities to act, react or speak certain way in certain situations.



### 3. Cognitive theories

Cognitive theories think that emotion is such a desire or wish which has grown so powerful that one can feel it. Emotion and desire are that way connected to each other.

Combination theories predict emotions to be constructed with combination of different factors. Emotions cannot be understood with only one factor as for example feeling, desire or behavioral propensity. Emotions have a physiological, biological and psychological base. Also information and spiritual, aesthetic, moral and other experiences effect on emotions. (Puolimatka 2004, 20-29.)

#### 5.2 Socio-emotional growth

Socio-emotional growth is strongly linked together with our thesis. As we have stated earlier, music has a strong effect on one's self-knowledge and identity but music can also be used to support socio-emotional growth of a person. The skills required to socio-emotional growth usually are learned through out a person's childhood and for this reason most of the articles found about socio-emotional growth were focused on early childhood education. Fortunately, the same theories and methods can be applied with older children and adolescents, with a little modification of course.

Learning the skills needed in socio-emotional growth, the starting point lies in self-knowledge and -reflection. This means the person's aim is to as honestly as possible and objectively recognize her own experiences. One must reflect, which emotions and actions were involved in different situations and how did these effected on recognizing and naming the emotions, evaluation, separation of the emotions and through this controlling the actual emotion. This leans towards the self-reflection and through this a person can knowingly develop self-knowledge. (Kerola, Kujanpää, Kallio 2013.)

Puolimatka (2004, 43) also states, that socio-emotional growth is about improving ones' ability to feel emotions in correct and suitable way. It is important to separate if emotions are destructive or constructive. When a person feels a certain feeling, it is not voluntary. But a person can affect on if he/she acts as he/she feels. Emotion growth aims to teach that a person does not have to act as he feels, emotions can be controlled with acknowledge of them.

When practicing socio-emotional exercises, pictures have a very important meaning. Pictures make the emotions more concrete and give them a more understandable form; as emotions are abstract and sometimes difficult to understand. Emotions can be seen in one's behavior, facial expressions and can be heard in the tone of voice. (Kerola, Kujanpää, Kallio, 2013.) As we go through the functional part of the thesis it will be clearly seen, how we use pictures when involving the theme of socio-emotional growth.

Pulkkinen, Kaprio & Rose (2006) tells according to (Kokkonen & Kinnunen, 199) that there are some theories of emotion-regulation strategies by Parkinson and Totterdell (1999). They have identified the main emotion-regulation strategies to be behavioral and cognitive strategies. These strategies say that people react on their emotions by for example venting, by trying not to think anything, thinking rationally about the problem or telling oneself that the bad situation will pass. Behavioral strategies differ from acting happy, undertaking pleasant, relaxing or physical strategies and writing or seeking for social support. Using a certain emotion-regulation strategy, depends on a person's sex and age. Emotions direct often our lives. We often simply just follow our emotions making decisions based on them, because we do not have any better knowledge. Sometimes it is still good to listen to our emotions, because they can often tell proactively something about for example persons' characteristics. (Turunen 2004, 162-163.)

Emotion is always connected to special form of self-knowledge. Our emotional life is constructed such a way that we become more aware of ourselves with the help of emotions. For example acknowledge of a positively changing situation creates a pleasant feelings and vice versa. (Puolimatka 2004, 39.) Emotions tell what is a significance of a faced matter for an individual. Our emotions are connected to our values. For example jealousy can tell which things we appreciate and value. (Turunen 2004, 160-161.)

As emotions are central form of self-knowledge it is impossible for a person to know him- or herself if he/she is not in contact with his/her own feelings. Without a knowledge of own feelings it is not possible to really know and understand other persons either. Understanding other people is based on an ability to feel humane emotions. (Puolimatka 2004, 40-41.)

## 6 Implementation

As the thesis is a project based, we have decided to collect data through two different methods; interviews and field notes. Project is temporary and its' purpose is to create unique product or service. Projects are temporary for the reason that they have determined beginning and ending. Projects are also unique, because they are similar to some other products or services, but differ from those with the some small way. Projects have some special features: they are unique, responsive, often involves change, have short response time and have higher risk because work is unique and unknown. (Richman 2002, 8-10.)

In projects it can be useful to build team spirit and identity for example with the help of developing a project logo, slogan or use letter-head, project reports, t-shirts and mugs (Richman 2002, 149). In the musical evenings project the idea is to create a poster and invent a name for the group. Poster is suppose to work as creator of a group spirit.

While implementing the project it is important to communicate project information to the project team and clients so they stay updated and are aware of what is going to happen in the future. Information details should be explained also in appropriate level to each member of the group. Some members can need more detailed information and there can be also such details, which you cannot explain to all the members. Implementing the project contains statement of the project objectives, schedules for individual activities and the project as a whole and resource histograms. (Richman 2002, 148-150.)

It is important also to have project closure. The purpose of project closure is to verify that all work has been accomplished as agreed. In the end of the project documentation and final reports are also completed. Project closure is also a time to celebrate the ending of the project and recognize individual efforts. (Richman 2002, 203.)

### 6.1 Collecting data

Self-knowledge and emotional growth are something that cannot be measured by numbers or statistics, as it is a more psychological phenomena. What we will rely on is the field notes, made by us in the music evenings, and going through them together. In order to get the adolescents' voice heard, we will interview them with a semi-structured interview. Theory has been also researched from the books and electronic sources. We researched background material for the thesis from books and different databases as Melinda, Google scholar, Emerald, Ebrary, Google and Theseus. We chose to use in the thesis dissertations, articles and books that were at the most ten years old. Part of the books chosen are more than ten years old and this is due the reason that data is relevant into our case, and we could not find any newer books with such a broad contents about emotions, socio-emotional growth and music. As we researched the books, most of the art based methods were written during the 19<sup>th</sup> and 20<sup>th</sup> centuries. The article "Music lessons on prescription? The impact of music lessons for children with chronice and anxiety problems" form the 2002 was chosen, because the case study presented in the article was similar with the project that we will implement and so we can compare the results.

### 6.2 Field Notes

Field notes are the necessary of imperfect representation of what is experienced during observation. Their quality is improved significantly by adhering to two practice. First, field notes should be taken either in real time or very soon thereafter because memory erodes dramatically within the first 24 hours after an event. Second, it is important to avoid the clouding or distorting effects of "filters", whether personal predilections or theoretical allegiances. (Padgett 2008, 90.)

As we are the leaders of the group, field notes will be impossible to take during the music evenings and its' activities. The group being so small and activities being so intensive, the at-

tention of both of the leaders is required and taking notes at the same time could disturb the girls. The “how” of field note-taking requires a good deal of flexibility, sensitivity to the situation and practice (Padgett 2008, 91). We will go through the field notes and discussed about them together from time to time, to see what other has seen during the session and what has not been noticed during the activity or so. It is important, each of us to do the field notes independently, as one can individually type in the impressions, feelings and concerns. (Padgett, 2008, 93.)

### 6.3 A Semi-Structured Interview

When it comes to interviews it is good to have a ready-made interview plan at hand. Our layout for the interview can be seen on the appendix page of this thesis after references. Our aim is to keep the interview more like a discussion with some supporting questions and we will be able to record both of the interviews. This way it is easier for us to come back again on the material gotten from the interviews. Aim of the interviews is to have a nice and relaxed conversation with both of the girls, so unwanted stiffness would be changed into open discussion where the adolescents get the voice to tell their opinions and feeling. Padgett (2008, 101) has listed some valid tips to consider in qualitative interview; as mentioned, we have a base for our interview and it is crucial to familiarize ourselves with the questions at hand. Adolescents have more verbal capacity, but they might be a bit resistant of cooperation or answering questions. Our theme in the interview is to determine whether the adolescents enjoyed the musical activities and if they noticed the link between music, self-knowledge and emotion growth. We also want some feedback from the actual project and whether the girls would have been ready to continue the project, in order to develop more diverse methods for child protection surroundings.

In a semi-structured interview open ended questions are presented in sequences (Padgett 2008, 103). We do not want to lead adolescents into answers we would like to hear so no use of leading questions. Open ended questions give more space to answer and help the conversation/interview flow smoothly. One can always ask a participant to clarify some details if the interviewer does not understand the idea or topic at hand, but patronizing behavior is not accepted. More basic rules are; do not disturb and feel free to laugh and appreciate humor. We are dealing with adolescents here and humor and laughter is creating more relaxed situation and the adolescent can feel more confident to share their ideas and thoughts with a researcher who is on the same level as the client.

We also use the same themes, as we have used in our thesis, as on the base to build up our interview on. As we start with some basic questions such as, how did the music evening - project felt as an overall experience and so on, we also go through the individual evenings according to the themes; getting to know one another, trust, communication and self-

knowledge. We want to get detailed and individual information from each of the adolescent girls, and for this reason we will interview them separately, keeping in mind the tendency of adolescents to behave differently in a group setting than individually.

#### 6.4 Schedule plan

Enrolling to the thesis process: spring 2014

Finding a working life partner: summer 2014

Creating background material: beginning of the fall 2014

Planning functional music evenings: fall 2014

Implementing functional part of the thesis: November - December 2014

Analyzing the outcome of the functional part and finish the thesis writing: January - April 2015

Presenting the thesis in publishing seminar: 16.4.2015

#### 6.5 Evaluation plan

Selecting an evaluation type provides direction for evaluation. It helps keep the evaluation process focused on its main purpose and determines the evaluation questions that should be answered and the data that should be collected. The most common types of evaluation are: formative, process, summative, and outcome. (Zarinpouch, 2006, 14)

In the thesis evaluation field notes and semi-structured interview were used. In process evaluation monitoring activities is used to make sure a project is being implemented and completed as designed and on time. It can be complementary to formative evaluation. Although formative evaluation has a larger scope than process evaluation, there are many similarities between them: both focus on the effectiveness and the operational aspect of a project; both start at a very early stage of a project and can be performed by internal staff; and both require a strong monitoring mechanism to track operational activities and to collect information related to the process. (Zarinpouch, 2006, 14) As the evaluation was targeted towards the adolescent girls, a project manager or a group leader needs to also focus on the evaluation of a person's own actions and their effectiveness on the project. Field notes in this case not only provide information about the girls, but also remind the leader to stay on track with the project, themes and timetable.

As the leaders of the musical evenings one needs to write down and record field notes after every music evening. Field notes must be written down or recorded soon after every musical evening so that we would not forget important information within the time. Field notes will be written down after every musical evening, because writing down information during the musical evening could disturb adolescents' participation and concentration to the project or the task at hand. The field notes are being written separately as one person can see and iden-

tivity emotions, feelings and concerns differently than other individual and by examining the collected notes together the group leaders may come to conclusions.

Summative evaluation is an overall assessment of the project's effectiveness and achievements. It reveals whether the project did what it was designed to do. It provides information for future planning and decisions and usually is completed when the project is over. This type of evaluation usually does not directly affect the current project, but it helps stakeholders decide the future of this or similar projects. (Zarinpouch, 2006, 14) This evaluation theory the thesis supports by using the semi-structured interviews, in order to get the overall image of the project from the participants and whether changes need to be made in order to execute a new project or duplicate the previous one. Interview includes open-ended questions so that we would not lead what adolescents say. Interview is planned to be more like relaxed and nice discussion even though we use help of the supporting questions. The idea of the interview is to determine whether adolescents enjoyed the musical activities and if they noticed a link between music, self-knowledge and emotion growth. An interview was executed in the end of the last musical evening.

## 7 Project part of the thesis

We came up with the idea of the thesis related to music on the fall 2013. We found each other as good partners to implement the thesis together, because we both have music as a hobby and we are interested in music, dance and other forms of art. In the spring and fall 2014 we enrolled to a thesis process in LAMK and Laurea.

We wanted to implement a project based thesis with children or youngsters in child protection environment. After searching for an employer for a project we found a private company called Pienryhmäkoti Helmi from internet and sent them an e-mail by presenting our idea. Pienryhmäkoti Helmi got interested about our thesis and soon we arranged a meeting to discuss more about the thesis idea and implementation.

In the fall 2014 we researched background material, planned the project part and presented the thesis plan on 16th of October. Our target group finally formed in the beginning of November. We took in consideration the opinions of the employees in Pienryhmäkoti Helmi and they found it better that we would implement the project only with the girls. Three girls were willing to join the project part of the thesis, music evenings, at least once. On 12th of November we executed the first music evening with two girls as one of the girls refused to participate. In the end we executed five music evenings from six with two young girls.

### 7.1 First music evening: Getting to know each other

A new group, project, meeting or a session is always an exciting event in one's life and the thesis and its' project was not any different. This excitement can cause a bit of nervousness around the group and we had to acknowledge the fact, that the group for starters might have been a bit quiet and reserved. Of course, we did not know yet which type of personalities we had been given into our group so this type of "speculation" might have been unnecessary. But the options needed to be evaluated.

For the first musical evening it was important to include exercises about getting to know one and other as much as possible, to create trust and understanding within the group. In the beginning of every session we were asking the clients their feelings and mood with laminated smiley-faces that have been explained before. These laminated faces broke the ice, so to speak already in the beginning, without the need to actually say anything if the client felt the situation was too scary or new. To make the situation even more relaxing and welcoming we had collected some information about the girls' favorite bands and artists, and we played their music on the background of the first musical evening.

**Starting:** We started the session with the question "what's up?" and laminated faces.

**Practice:** At first the leaders of the group introduced themselves, explaining what they were doing and why. As one of us had already spent a week in the Pienryhmäkoti Helmi, we had gotten some ideas about the personalities and qualities of our clients. Throughout the whole first session the music was playing on the background, as lightening up the mood. We gave the girls an individual tasks to write down or draw answers to the following questions presented on another paper. The meaning of this task was to introduce the idea of a musical session and gain information from the girls themselves how closely related they were with music already and if some of the hobbies or preferences mentioned could have been used later on, on the musical evenings. The questions were:

- Name?
- Do you have a hobby related to music?
- Favorite artist/band?
- Favorite song? Why?
- What do you like to do with music?
- Where do you like to listen to music and why?
- What kind of music do you listen to when you are:
  - sad
  - Happy
  - angry
  - Tired

- What does music mean to you?

Materials used in this exercise were paper, crayons, pencils and colored pencils. After the given time had ended we went through the questions and pictures giving everyone a chance to introduce themselves and tell about answers.

After this exercise it was time to create the groups' poster. This was an exercise that did not involve that much group work in order to succeed but just enough to bring the group closer together. The materials used in this exercise were a large thick paper, pencils, crayons, colored pencils and some glitter glue. Also magazines were used to cut some reference pictures in order to glue them on the large paper. The girls were given a large empty paper which they then filled in with given material. They came up with a name for the group and draw items related to music.

**Ending:** We went through the poster together and discussed the overall experience of the whole first session. We gave the girls a task to look for their favorite song and its' lyrics, and bring them in some form for closer looking for the next time. We had decided to gather around in a coffee table where the group together was able to share their thoughts. At the end we asked "what's up?" again with the smiley faces.

**Evaluation:** First musical session began with insecure feelings. Three of the girls from Pienryhmäkoti Helmi had promised to join our musical evenings at least once. In the end only two of the girls joined the evening and other one of them tried to avoid participating in the last moment. We tried to start the musical evening with excited and eager mind and we could see how our enthusiasm embraced the girls. They relaxed and started to show some interest to us and our session with shy eyes.

In the beginning of the session we asked about girl's general feelings with laminated smiley faces and they both chose faces with the neutral expression. In the first session we told the girls about our plans to the following musical evenings and they showed some tension but also excitement about our plans. Our task to the session was to answer to some questions about girl's musical taste and musical experiences. We could see that it was a bit difficult for the girls to compose their thoughts and they were not able to answer to the all questions. As we told about our, group leaders', musical experiences the girls found it easier to catch on our words and agree. In the end of the session girls told that the musical evening had been okay and they would be willing to join the evenings also in the future.

## 7.2 Second Musical Evening: Lyrics

When music is used by strengthening element it can be important to respect adolescents' own musical preferences, but also to show them different kind of music styles to expand their field of the vision (Louhivuori, Paananen & Väkevä 2009, 227.) We found exploring the lyrics of their favorite songs suitable for the mission. As adolescents and us presented our musical preferences we were sure that there was going to be different kind of music styles and opin-



ions. Adolescents should be empowered to share their own opinions and arguments with others and to respect also other people's opinions and way to see things (Louhivuori, Paananen & Väkevä 2009, 227.)

**Starting:** Music evening was started with the question "what's up?"

**Practice:** In the end of the first session we had asked the adolescents to bring their favorite songs' lyrics to the next musical evening. Idea was to explore the lyrics with the help of the questions as:

- Why is this yours favorite song?
- When do you listen to the song?
- What do you thing that is spoken in the song?
- What happens in the song?
- Who are presented in the song and
- What kind of feelings the song raises?
- When do you listen to this song?

Thoughts were written down to the paper and after that we were playing the songs one by one to the whole group. After playing the songs, we were sharing thoughts about them. Materials used in the exercise were blank papers, pencils and a computer where the songs were played from.

**Ending:** We were discussing our thought about the session. In the end we asked the question "what's up" again.

**Evaluation:** We started the session with laminated smily faces. Other one of the girls chose two faces, other was tired and other with a little smile and another girl chose tired face. Task of the evening was to answer to some questions about girl's favourite song and we also explored the lyrics and listened to the songs.

Girls found their favourite songs good because of the lyrics, rhythm and message. It was difficult for girls to tell what happened in the lyrics, they said that people can interpret the events of the songs so differently. We anyway wanted to know how girls themselves expounded the songs so we had to use some supporting questions to find out their thoughts. We also wanted to tell the girls that they do not have to tell us all their thoughts, it is more important that they think in their own minds that what is the meaning of the song for them and how they interpret the events of the lyrics.

One of the most difficult questions for girls was to tell what kind of emotions the songs aroused. It was hard to understand that songs can arouse many opposite feelings at the same time. We thought that there is also a change that the emotions which songs' aroused were so

personal that girls did not want to share them or they could have felt shy to talk about their feelings. In the end the girls found the musical evening okay, they said that it was fun to tell about their own musical preferences and listen to other's songs and thoughts also.

### 7.3 Third music evening: Sharing with communication

**Starting:** We started the sessions with the question what's up? and laminated smily-faces. We had asked the girls this time to think more about the whole day feelings and share those with us instead of the feeling that was featured at the moment.

**Practice:** We shared papers with five boxes to girls. We had chosen carefully five songs with different emotions such as distress, happiness, anger, action-packed and calm, jovial. The idea was that we all draw something to a one box on a paper that came to our minds from the music. That something could have been a colour, a picture or a shape. After finishing the task we went through all the outputs one by one telling to each other what we had drawn and what we felt during drawing certain pictures. We also wanted to go deeper to emotions so we discussed in which situations we feel certain feelings, how we react to those feelings and where in the body we can feel the feelings and how they feel like. For example a feeling can be light, heavy, compressing or something else. The girls told quite openly about their emotions in different situations.

**Ending:** We ended the music evening with laminated smily-faces asking about the feelings that the sessions rised up. The girls found the music evening quite nice and we shared the idea that evening was more relaxed than before.

**Evaluation:** The evening was started with the laminated smily faces. We wanted to clear out for girls to think about the feeling of the whole day, not just that exact moment. Other one of the girls felt really sad on that day, because she had some personal difficulties.

We shared the papers to the girls for the task. Papers included five boxes and we had chosen five different types of songs, one for each box. We introduced the girls to draw something in each of the boxes about the feelings that the songs aroused. The girls told about the feelings quite openly and the emotions aroused some conversation such as "where does the certain feeling feel in the body?", "how does the feelings feel like?" and "when do you feel this kind of feelings?". With these questions we wanted to go deeper to explore the characters of emotions. In the end of the session girls had to choose which one of the evenings we would leave out, because other girl's confirmation info was on one of the Wednesday evenings when we had the musical evenings and they chose to leave out the dancing.

#### 7.4 Fourth Music Evening: Music and Drama

Even though our thesis is about music and its' effect on adolescents, we felt it is important to use as many forms of art as possible. We are all individuals and the method or art that is suitable for one may not be the best solution to other. This is the reason we had decided to incorporate some drama into the music evenings as well. Because there were some timetable issues, we had to drop one of the music evenings away and this was the evening/activity the girls wanted to keep in the schedule. Sometimes it is easier to manage issues from different perspective when there is a sense of shielding or protection from the role-play. But it is crucial to remember, acting should be based on willingness and voluntarily. (Toivanen, 2007, 132)

**Starting:** Starting with the question “what's up?”

**Practice:** We had provided the adolescents some role-play clothing and materials and the girls were asked to create a character using the props and costumes provided to the session. This way the adolescents were guided away from their own everyday-me and to become someone else for the next 60 minutes. As a group we decided that each individual should be and act in their character for the whole time, to deepen the transition from an “everyday-me” to an imaginative character.

At first we started with the well-known childrens' play called “Tuolileikki”, the chair game. In this game you start with a number of chairs placed in a circle; the number of participants determines the amount of the chairs used in the activity. The participants start to walk around the chairs, as the music on the background starts. When the music ends, the participants have to sit on a chair next to them. Who sits down first gets to continue the game, but the one who does not get to sit on the chair in time and is left without a chair, is out of the game. One chair gets to be removed and the game continues. With this game the idea was to get some movement into our music evenings and we asked the girls to walk and behave just like their character would, which they created earlier.

The other activity we had on this music evening was taken from Tapio Toivainen's book called “Lentoon!”(2007.) The adolescents were given a card which showed an instrument and a mood. For example guitar-joy, drums-sadness and so on. Then one by one, each group member had to present, by a mime, what instrument they were playing and what mood they were in while doing so. This activity concentrated on the bodily functions what happens when someone is sad or happy or even mad. Emotions are not only shown by words but also body-language and non-verbal communication can be a key to detect different emotions.

**Ending:** At the end of this session we discussed what it was like to be dressing up and play another character. We discussed quite a lot about the instrument-mood task and how body and mind are so connected. The session was ended with the question “what's up”.

**Evaluation:** On this session, we forgot to present the smiley-faces, but at the end of the session we made it up with the discussion. The session was started with all the costumes and props and the first girl to enter was asked to look at the costumes. Even though she was a bit reluctant at first, when the second girl joined the group a bit later, the atmosphere in the room changed and the girls were excited to experiment with the clothes.

After we all got dressed and created characters around our costumes, we played a well known "Tuolileikki". As the task was to move just like the character created, girls liked the idea and lots of laughter was heard during the session. After this the following activity was a mime game. In this task girls struggled and we observed that girls were unsure about some emotions and their meaning.

Although one of the adolescent girls was a bit shy and reluctant first, the whole "dressing-up" evening was a success and one of the girls' favorite activities. It was very empowering and girls were very open to all the activities presented in the musical evening. Expressing emotions without words was hard, but even though the girls did not complete some of the tasks successfully, the idea of emotions and expressing them through body and movement was introduced.

#### 7.5 Fifth Music Evening: Dancing

It came to our attention that the girls have a dance background, as well as one of us has a lot of experience in dancing. What would be a better form to introduce adolescents into self-realization and self-knowledge than dance.

**Starting:** We begin the session with the question "what's up?"

**Practice:** Due to the scheduling issue the girls chose one session to be dropped out and this session was the one that the adolescents were not so interested in. We had done some planning for this musical evening so we still felt the need to share the idea of a dance based musical session. We were investigating the nearby youth-center whether they might be able to let us dance in their gym. The structure of the session was going to be based on a dance lesson, but including other type of performing movement, not only basic dance steps and turns. Associating modern and jazz dance it is possible to go through some basic dancing steps but also explore movement and storytelling at the same time.

**Ending:** As in every session so far, we would have used the end of the session to talk and go through with all the aspects of the session and let the adolescents speak their mind. The session would have ended with the laminated face and "what's up".

#### 7.6 Sixth music evening: Self-realization with the colors and movement

**Starting:** Starting with the question "what's up" and preparing the space for painting. This involved table moving, hanging the large paper on the wall and mixing the finger paints used to paint on the canvas.

**Practice:** The idea was to create something together and give adolescents a possibility to express themselves with the colors and movement. We put a big paper on the wall and played different kind of music with different moods. Then adolescents and us were painting the paper with the finger paint.

In this task adolescents needed to use their creativity, listen to the moods of the music. The task was to paint and visualize the moods on to the canvas, move and explore what could be done with the paint. We dressed the adolescents into protective gear, so that their clothes would not get dirty and we advised the adolescents to let go of self-criticism, listen to the music and concentrate on one's own doing. Too hard self-criticism can destroy creativity and the pleasure that is connected to creativity. Already adolescents can have ideas as they are not creative or they sing badly because they didn't get good grade from the singing in elementary school. These ideas can get part of the person's identity and prevent people to use their creativity. Making art is supposed to be fun and creativity maintains life. Creative actions can help to balance a stressful day and routines. People should not let bad memories and ideas to ruin the joy of creativity. (Ahonen 1997, 18). Music for this activity was important as we wanted to use as much as possible different type of genres to find as many different moods as possible.

**Ending:** After finishing the piece of art with finger paint we discussed about the practice. As this was also our final session we were having a party in the end. Songs played was chosen by youngsters and we gathered together and ate snacks. We discussed the artwork and pieces of it as we went through some of the songs and the paintings done while the particular song was playing on the background. We also had a small end discussion about the whole musical evening-project. Later on we interviewed the girls separately.

**Evaluation:** The last musical evening started as always, with the laminated smiley-faces and the question about mood. After this the adolescence girls helped us to prepare the space for painting. We hang a large piece of paper on the room's wall and protected the girls with self-made gear and told girls to paint on the wall according to the music they heard. The intention of the music was to raise some emotions or thoughts that could then be moved on to the paper in form of picture and color.

The adolescent girls were very excited and open to the activity to paint on a wall. The different songs on the background provided the perfect stimulus to think about emotions and expressing them through colors and movements. Even though the movement was little what the girls made, painting with a finger paint was a great tool to improvise and try out different hand movements and painting techniques.

We have introduced our project thesis, its' project in detail and theory behind the actions. Next step is to analyze the data collected through field notes and interviews. When analyzing data, it is important to remain objective throughout the whole process, this way guaranteeing the best result. We analyzed the data separately, one focusing on one girl. This way the data got our full attention. After the individual process was done we compared and put the information together in a cohesive text.

### 8.1 Field note evaluation

As we look at the field notes it can be said, that the musical evenings created for the adolescents was a success and useful to the girls. As in any project or change in life, we also endured some prejudices towards the project, as the girls stated being afraid us, the group leaders being "flowerladies" or "biblewomen". Already these terms indicated towards the fact that the small group home had maybe failed in marketing the project to the adolescents and implied that maybe the staff was not well informed about our project nor our agenda. But as the first session moved forward, the girls got comfortable as their favorite songs were played on the background and girls quietly sang along the songs, and the prejudices mentioned above were broken. From the very first session these girls were ready to try our exercises.

In the beginning of the thesis, the 7 categories of Philip Vernon were introduced as one of the basis for the musical activities. Using these seven elements, we came up with musical activities to adolescence, using other elements of art as supporting factors. As music itself is a physical phenomenon itself the adolescents were also encouraged to accept the free train of thoughts. By this action the girls were also able to have emotional reactions to the song, which were seen on the 2<sup>nd</sup> music evening with the lyrics. Including movement in one of the session, we were able to capture the muscular reactions of music and also give room for the discussion about the social factors of music. On the last session that involved painting was inspired by different emotions and it included the possibility synesthesia.

The first evening was quite easy going, and nothing spectacular was done during the session. The simple questionnaire took enough time for the girls to think through the answers and either write or draw them. The agenda in this session was to get to know one another, as one of the group leaders had never met the girls. As the space where the musical sessions were kept was quite small and intimate, together with the background music consisting girls favorite songs, created a relaxed and safe environment to girls openly share their musical interests and ideas for the evenings ahead. Because of the settings and girls background, we wanted to keep the musical evenings one hour tops. This ensured that the girls were able to concentrate. At the end of the session we wanted to create a poster for the group, using multiple different materials. We wanted the poster to represent our group and it was taken into plain sight every time we held the musical evening.

During the second session we actually got some confirmation to the theory of how music is so strongly linked to one's identity. The task during the second musical evening was to explore the lyrics of one's favorite song followed by the actual listening of the song. As some of the questions might have been a bit too difficult to the girls to understand with a bit of help we got a conversation going on, why was the music such a big motivating element in their life. One of the girls was particularly open about her personal life as she had just ended a relationship with a boy and the song she chose reflected very strongly on those feelings. On this note we added also the concept of self-knowledge. The other girl on the other hand did not have that much to say about her personal life, but as for the artist itself, she was very keen on and we discussed about the musical identity one has in upper secondary school. How people are divided into groups by the base of their musical taste. Girls agreed that this division between adolescents still happens and it determines quite frankly how one should look or dress.

The third musical evening started with positive minds, as this was the third week in a row the girls showed up and were eager to participate. One of the girls in particular was very outgoing personality as she liked to use her spare time to meet friends in a local youth-center. This indicated the fact that activities outside the regular schedule keeps one motivated but also because we used element so familiar to the adolescents, they were eager to come back and do the activities provided. We have noticed with the smiley-faces, how girls concentrate only the feeling or the emotion at hand and do not look at the whole day as a cohesive bunch of emotions. The common answer in the smiley-faces were tired, and we wanted deepen the thought and add the element of self-knowledge more clearly. So we asked the adolescents to think about their whole day, the whole range of emotions and maybe choose more than one option to talk about. One can feel tired yes, but usually behind of it is some sort of negative or positive feeling.

The fourth musical session was all about dressing up and movement and this musical evening rise to be one of the girls' favorite session. Even though one of the girls felt a bit unsure about the tasks at hand, when the second adolescent joined us, the one with insecurities and doubts was all in. The activities during this session required movement and improvising and we decided as a group that one needs to stay in character the whole time while doing the activities. We played the "Tuolileikki", a chair game explained above and also tried to mime some emotions through music and musical instruments. Through this we wanted to give the girls the time and space to explore their mind and body, be someone else for one hour. By giving the adolescents this freedom, we ended up with a discussion about the work place and the staff and girls were very open about their opinions on the matter.

The sixth session was switched into fifth as we had to drop out one musical evening due to some timetable issues one of our girls had. And we did not feel the need to have the group only for one girl. In the last musical evening we painted with finger paints on a canvas hanging on the wall. The canvas was quite big, so we asked the girls to explore movement and dif-

ferent shades of colors as we played different types of music on the background. At the end of the session we wanted to have a little party for the girls as we brought some soda and sweets to eat and enjoy while we had the last conversation about the project and how it had effected on the girls, on their mood and over all knowledge of one another.

Another way of collecting data together with the field notes was the individual interviews with the adolescence girls. The interview structure was a semi-structured interview and the base for the interview can be seen in appendix. In general the questions were related to the overall experience of the musical evenings, followed by the questions about the individual sessions and tasks done in the evening and how girls felt during the exercises. Both of the interviews took around 16 minutes, as we wanted to work effectively to keep the girls concentrated on the task at hand.

## 8.2 Interview evaluation

We are going to call the girls who participated our musical evenings as girl A and girl B, because we want to protect their identities.

As we interview girl A it was obvious how the musical evenings have given a positive variety on the regular schedule in the small group home Helmi. As the clients in Helmi change and move a lot, the musical evenings have given the girls also time to know one another better. So we have not only given the girls an opportunity to express themselves and develop their self-knowledge, but we have helped to build relationship among these two girls.

*“Siis on ollu ihanaa vaihteluu ja sillee, just me ollaa tyttö B:n kaa niinku tutustuttu paremmin täällä.”*

*“So, it has been wonderful variety and so on, we have been getting to know each other better with the girl B in here.”*

The girl B found the wholeness of the music evenings nice. It was a zing in the middle of everyday life. She did not have much of expectations before the first musical evening. There was only some thrill present. Her favorite musical evening was drama, because it was fun to dress-up and it was nice to do the tasks together. She found musical evenings funnier and nicer towards the end, because we got to know each other and that is why it was easier to throw oneself. We find this to mean, that first four music evening's goals “creating trust and getting to know each other” were succeed, because their purpose was to lead to more free expression. In the beginning the tasks were also planned such a way that we were working mostly independently, only sharing our thoughts in the end of the sessions. The girl B still said that it would have been hard to perform drama in the beginning, because we did not know each other yet.

The second musical evening was about presenting our favorite songs and exploring our feelings connected to those songs. Girl B found it nice to present the song that she chose and it



was also nice to hear other people's songs and thoughts about lyrics. She still found it a bit difficult to answer to some questions about the music that she had chosen, such as "What is the meaning of the song for you?" She could not describe why some questions were hard. We also discussed the activities in the musical evening and the girl A stated her preferences in activities being the fourth or the fifth musical evening, when on fourth session we had acted and role-played costumes on and in the fifth session we had painted with finger paints on a piece of paper on the wall. The first musical evening seemed to be the most difficult one as the girl A told us how she was unsure about the whole project and she had never met one of the leaders before. Usually this is often the case in projects with clients that the first session is the most difficult one, but as the group gets over the nervousness it is easier and nicer to bring more activities and subject into the session. The girl A was very reluctant to participate on the first session, but she felt afterward, how easy it became to join the group later on. On a regular basis, girl A is a very outgoing personality and she stated how easy it is for her to talk about her issues and such. She revealed how before she did not speak about anything, but she wrote her thoughts on her blog and through this development it has become much easier to share her issues and problems. As we asked has the music had any influence on her openness in the group, she admitted that it had had an impact on her communication in some level.

The girl B described herself as much laughing person, who has her bad moments. She also told that she gets irritated easily, but calms down quickly too. She is determined or gives up easily. For us this sounds like the girl B describes contrasting behaviors, which is a normal teen age. She tells to express her feeling by saying straight about everything to everyone. Other people can notice her feelings from facial expressions, presence, behavior and words. It was interesting to hear girl B to describe herself, because we as the group leaders saw her quite differently from her own representation. We find the girl B to be a bit shy and reserved. In our point of view it was also a bit hard for her sometimes to express her feelings and tell for example what it the reason why se feels angry or sad. This also shows how strengthening adolescent's self-knowledge can be useful, because the girl B's describiton of herself differed a lot from ours.

On the third session we had a task to create a cartoon. The cartoon was drawn on to already made bases, which consisted five frames. We asked the adolescents to listen to the music on the background and from these different musical pieces we played, their task was to create a story using the feeling they got from every song. Some of the songs were more cheerful and other songs were more aggressive. The girl A explained that moving the emotion to the paper was very difficult.

*"Se oli niin vaikeeta... et niinku se tunne siirtää paperille"*

*"It was so difficult... like transfer the feeling on to the paper"*

The girl B told that music is a big part of her life. She does not have music as a hobby, but music is always present with feelings. Both of the girls told to use music to control feelings, they for example listens to happy music when they are sad, to cheer themselves up or if they want to roll in their sad feelings, they listens to sad music. The girl B's musical expression in general seems to be insecure. She describes herself as a user of music with words:

*"Koulus se ei oo mul enää aineena... ku en tykkää siit muuten. Ku siel on kaikkii, jotka on paljon parempii ku mä... ni emmä viitti mennä pilaa niitten... mut sitku mä oon yksin tai kaverieitten kaa meil on aina musiikki soimas taustalla".*

*"At school I do not have it anymore as subject... because I do not like it otherwise. Because there are other people, who are better than me... so I do not want to go ruin their... but when I am alone or with friends we have always music playing on the background".*

We also discussed a bit about the fact how the small group home supports the adolescents on their musical journey. The house rules state that adolescents need to give away their cell-phones when going to sleep, and the girl A told us how she is not able to fall asleep without music, quite common phenomena. The small group home has bought the girl A some CDs and such so that she can listen to them from the radio, with headphones on. The girls liked the vast variety of the songs, giving the example how one day we listened to One Direction, and the other Paul Anka. In on overall experience girls were happy to have the opportunity to do the musical evenings with us.

When we asking about how music has affected to our sessions, the girl B answered that it was a nice addition, even though in her opinion she finds it easy to talk about her feelings with or without musical help. We consider this to mean that our target group also has their own emotion-regulation strategies, which means that they react on their emotions in a certain way. By teaching managing and regulation of emotions, we believe that we can help young adolescents to deal and act out their feelings in suitable way. She still found it nice to do the tasks related to emotions with music and listen to other group member's thoughts about feelings and see their creative outputs. The girl B told that she would be happy if the same kind of or similar activities would continue in Pienryhmäkoti Helmi. But she would not like the adults working in Helmi to counsel the group.

The girl B found usage of music to be creator of atmosphere and facilitator of carrying out the tasks. She also found the last tasks, drama and painting on the huge paper to be very releasing experiences.

## 9 Discussion

In this section it is shortly presented the relevance of our thesis, as the theme of music is often used in early childhood education. We have now taken the step further and raised the

topic of adolescence and music into this thesis at the same time providing new and fresh ideas to execute social work, through our project. There are also introducing some similar studies made on the topic what we used as references in order to plan the musical evenings.

### 9.1 Relevance of the thesis

As we look at the topic of our thesis, we can say the theme is quite relevant in today's society where social work and social services are constantly on the move and developing. Art has been studied in social services for quite some time, as it can be seen from our references lists; some of the oldest information are taken from the 90's. But as this indicates that art based methods, especially music has been on the social work scene quite some time now, there has not been that many studies about music and its' effect on adolescents and young adults. In early childhood education music is a very common tool to be used, and even with our thesis we had to rely on some information gained from the field of early childhood education. This is a shame, in terms of the social work, as music has such a powerful impact on one's identity through adolescence years, why its' usage has not been studied more among these certain client groups.

Music is a very common tool used in therapy and the case study from Walker and Boyce-Tillman (2002) supports the fact how music can be used therapeutically and effectively to reduce anxiety among children and adolescents. Anxiety disorders in children have been associated in adolescence with increased risk of substance misuse, conduct disorder and delinquency and in adulthood with panic disorders and depression. (Walker, Boyce-Tillman, 2002.) In the case study, music lessons were held and performed to five children aged 11-16 years old, during a school year, which is about 30 weeks. In this case study, also parents and family therapist were involved.

As we look at the conclusion Walker and Boyce-Tillman (2002) have made, each of the children in this study demonstrated substantive improvements in anxiety-related symptoms and quality of life during the period of their music lessons. The most notable of these were reductions in separation anxiety, social phobia and somatic symptoms of anxiety, and improvements in family and peer relationships. Although it cannot be demonstrated that these were attributable to the music lessons *per se* (controlled trials would be needed for this purpose), narrative accounts from different perspectives appear compelling and the outcomes con-founded the expectations of the clinical therapists. When we came across this study through the Emerald-system, we wanted to introduce it as it had some familiar outcomes and impact as we had with the adolescent girls. This only indicates the fact how supportive music can be in terms of social services and its' impact on human behavior and life should not be diminished. Of course, it is always a matter of resources how well can be art based methods used

in the field of social work but in a light of our thesis we can say that they should be used more in order to empower and give the clients more cohesive approach to the issue at hand.

## 9.2 Ethics and realibility

Pienryhmäkoti Helmi asked an exploration permit from social worker before the beginning of the project. Also the idea of musical evenings was introduced to the girls well in advance before the project started. The girls had freedom to choose if they wanted to join the musical evenings and it was introduced that if they did not like the musical evenings after one time, they would not have to participate in the future.

Findings of the musical evenings were based on semi-structured interview, field notes and observation. Interview was recorded with the permission of the girls and deleted immediately after finishing the writing the evaluation part of the thesis. Field notes were implemented separately between two leaders of the project so there were more than one person's observations and interpretations.

There were only two girls participating musical evenings so our findings are not generalizable for all the adolescents. The project should be able to execute with the bigger group of adolescents so that we could generalize the results stronger. Still project was successful with the two girls so it can be thought that musical evenings work in a promising way if used to new group of adolescents. Musical evenings were also planned for the girls so our findings do not tell how the practices would work with the boys.

According to our results girls enjoyed the musical evenings and felt that they got to know each other better, got more courage to express themselves and they needed to explore their feelings more than usually. This way it could be said, that if musical evenings would be used with a new group they also would have to explore their feelings more, they would very likely get to know each other better and to get more courage to perform.

## 9.3 Further development ideas

We have now given the small group home Helmi a ready concept of delivering social work in a small group home that has proven to have a positive effect on adolescents. This concept it already working on its own, if the small group home chooses to continue the musical evenings and the material costs are quite low. Leading an evening like this does not require any special education or huge amount of preparation, executing and planning a 45-60 minutes session can be included to the working hours the workers have in a small group home. The small group home Helmi could also show example to other small group homes and child protection facilities in Päijät-Häme, to take the responsibility to offer the best and the most varying social work one can offer.

There is also another route we could take with this project. This concept of our project could be used in local youth centers to bigger groups in bigger scale. When we think of our adolescents in Helmi, they liked to spend their free time in a local youth center, and for this reason the idea of having musical evenings to bigger groups was invented. The adolescents living in a small group home may already feel somehow excluded from their peers as they are not coming from a regular family with mother and father. When having musical evenings in a youth center we could include and integrate the youth from small group homes into the society or to the peer groups, this way preventing possible marginalization. The project could work for adolescents regardless from their background as a supporting element to meet new people and build up new relationships.

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## Appendixes

The Interview Base/ Thesis, Small group home Helmi

The interview conducted was a semi-structured interview, and it was done in Finnish. Here are the translated questions for the final thesis and we have used some quotes also in the thesis, translated in English.

1. Tell us, your overall thoughts of the whole musical evenings project? What of the evenings was the “best” so to speak and what was the “worst” and what did you like the activities?
2. How did it felt like to start the musical evenings? Please tell us your feelings on the matter. (fear, trust)
3. Let's move on to the actual musical evenings, in detail. How did you like to tell us about your favorite songs. What about the questions the group leaders asked - did you got the opportunity to say everything you wanted?
4. Describe your personality. How do you express your feelings or do you talk about your feelings in general? Tell us your thoughts about the comic-exercise.
5. Please describe also yourself as music consumer/ your hobbies related to music. How valuable music is in adolescence life?
6. How did it felt like to think thoroughly different emotions and their meaning in the musical evenings?
7. One of the evenings was concentrating on drama and self-expression. How did you find dressing up? What it felt like to move from paper to actual movement?
8. How did you felt using music through out the whole project/process

We also discussed with the adolescents about the fact if this type of project would continue, and how they would like to change the program. We also wanted to ask their opinions about projects like this and could these be more used in social work.